

WEEKLY.]

The Musical World.

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VOL. 67.—No. 9.

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The Council of the University having decided to create a professorship of Music, Candidates for the appointment are requested to forward their applications, with testimonials, to the Agent General for Victoria not later than the 10th of March, to which date the period for receiving applications has now been prolonged. The Candidate chosen, besides delivering Lectures on the History, Science, and Teaching of Vocal and Instrumental Music, will be required to conduct examinations of Candidates for Musical Degrees, to act as Organist to the University, to periodically report upon the progress of Scholars in Music, and to conduct examinations of candidates for certificated Teachers. The commencing salary will be £750 per annum, rising by quinquennial increments, should the funds of the endowment allow it, to an ultimate maximum of £1,200, with an allowance for House Rent of £100 per annum, and £150 for passage money.

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16th February, 1888.

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Facts and Comments.

The first number of "The Meister," a quarterly journal issued by the London branch of the Wagner Society, contains, amongst other things, a notice by Mr. Shedlock of the correspondence between Wagner and Liszt, a translation of Wagner's famous letter to Berlioz, and an article on Schoenhauer's "The World as Will and Idea," by Charles Dowdeswell. Careful and trustworthy translations of Wagner's literary work are too sparse in England, and by supplying such the new journal may do excellent work.

Mr. Cowen, on Friday last week, signed the contract with the Commissioners of the Melbourne Centennial Exhibition. During his long stay in Australia Mr. Cowen will have the opportunity of introducing many English works, and other music unfamiliar to the Colonists, at his series of concerts commencing August 1.

Mr. A. C. Mackenzie is at present engaged on some important works—namely, the music to Mr. Buchanan's ode, "The New Covenant," composed for the Glasgow International Exhibition; a popular opera in collaboration with the same author; to say nothing of his "Twelfth Night" overture, which he has to orchestrate with a view to its production at a Richter concert.

The Albert Hall Society is in difficulties, and the annual meeting of the proprietors and seat-holders last Monday was a stormy one, Mr. Peacock more especially never ceasing from troubling. It was announced among other things that the Prince of Wales had resigned the chairmanship of the committee, which had been offered to the Duke of Edinburgh instead. We care comparatively little about the Albert Hall, but we care a great deal about the Albert Hall Choral Society, which we sincerely hope will not suffer from any new arrangements that may be made.

Rumours notwithstanding, we are able to state on good authority that nothing whatever has yet been settled as to a season of Italian Opera at Her Majesty's Theatre, under the joint or separate management of Messrs. Lago and Mapleson.

Lecturing on Tuesday evening at the Highgate Literary Institute, Mr. H. C. Banister, Professor of Harmony at the Royal Academy of Music, stated that he had been entrusted with the papers of the late Sir George Macfarren, and proposed to write his life.

Madame Nilsson will sing at two farewell concerts during the forthcoming season, the one to be given at St. James's Hall, the second and last at the Albert Hall; both under the management of Mr. Kuhe. Singers have a way of saying—or singing—farewell many times, and it may be expected that Madame Nilsson will be no exception to the rule.

The "Sunday Times" announces that the Directors of the Carl Rosa Opera Company have, at their last meeting, decided to build a theatre in London, where performances of opera will be given during the greater part of the year. This is almost too good to be true.

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AFFORDING PERFECTLY UNIQUE PEDAL PRACTICE.

34, Sheen Park, Richmond.

DEAR SIR,—I have deferred writing to comment upon your Pedals and Action now attached to my pianoforte until I could satisfy myself of their utility and efficiency. I can now conscientiously say that they more than fulfil all my anticipations. Although I am no carpenter, aided by your lucid diagram I had little difficulty in attaching them myself, and it is impossible to over-estimate the comfort they give to me or to conceive the saving of time one experiences in one's own room.—Believe me, yours truly,

BURNHAM HORNER, F.R. Hist.S.

To Mr. Mr. Ainsworth,

DEAR SIR,—It gives me great pleasure to bear testimony to the perfection of your invention. I am more than satisfied with your Patent Action and Organ Pedals, and consider them worth double the money. Organists and organ students who desire to improve in the Art of Pedalling, which is so essential to a good organist, will do well to procure a set. I have seen no Action half so effective, and one can sit at the Piano and play, "Fixed in his everlasting seat," or any other organ music, or organ arrangement with the greatest pleasure. The touch of pedals could not be better, and the action is as you say, "Absolutely free from annoyance." They cannot be too highly recommended, as by their use, rapid progress is certain.—Believe me, sincerely yours,

I. B. Thornton,
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice Piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so noiseless and pleasant to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

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To John Ainsworth, Esq. Organist, The Cathedral, Cologne, Germany.

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Facts and Comments.

The first number of "The Meister," a quarterly journal issued by the London branch of the Wagner Society, contains, amongst other things, a notice by Mr. Shedlock of the correspondence between Wagner and Liszt, a translation of Wagner's famous letter to Berlioz, and an article on Schopenhauer's "The World as Will and Idea," by Charles Dowdeswell. Careful and trustworthy translations of Wagner's literary work are too sparse in England, and by supplying such the new journal may do excellent work.

Mr. Cowen, on Friday last week, signed the contract with the Commissioners of the Melbourne Centennial Exhibition. During his long stay in Australia Mr. Cowen will have the opportunity of introducing many English works, and other music unfamiliar to the Colonists, at his series of concerts commencing August 1.

Mr. A. C. Mackenzie is at present engaged on some important works—namely, the music to Mr. Buchanan's ode, "The New Covenant," composed for the Glasgow International Exhibition; a popular opera in collaboration with the same author; to say nothing of his "Twelfth Night" overture, which he has to orchestrate with a view to its production at a Richter concert.

The Albert Hall Society is in difficulties, and the annual meeting of the proprietors and seat-holders last Monday was a stormy one, Mr. Peacock more especially never ceasing from troubling. It was announced among other things that the Prince of Wales had resigned the chairmanship of the committee, which had been offered to the Duke of Edinburgh instead. We care comparatively little about the Albert Hall, but we care a great deal about the Albert Hall Choral Society, which we sincerely hope will not suffer from any new arrangements that may be made.

Rumours notwithstanding, we are able to state on good authority that nothing whatever has yet been settled as to a season of Italian Opera at Her Majesty's Theatre, under the joint or separate management of Messrs. Lago and Mapleson.

Lecturing on Tuesday evening at the Highgate Literary Institute, Mr. H. C. Banister, Professor of Harmony at the Royal Academy of Music, stated that he had been entrusted with the papers of the late Sir George Macfarren, and proposed to write his life.

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selection of music, and it is hoped that the forthcoming Festival will be as interesting and attractive to them as previously. The plan of giving a concert by the prize-winners, which was successful when initiated last year, will again be adopted, the date being Tuesday, March 13th. The distribution of Prizes and Certificates will take place on the same evening. The secretary is J. Graham, Esq., 23, Boleyn-road, Upton, E.

THE REID FESTIVAL.

Edinburgh, 22nd Feb., 1888.

The Reid Festival, this year, has fully maintained its high reputation as an important musical event, and has enjoyed all the enthusiastic support which a critical and music-loving public is wont to bestow upon it.

The festival has happily this year, moreover, been restored to its former dimensions. The lapsed performance of last year was reinstated, and, as heretofore, the concerts were three instead of only two in number. Nor was this all. A really sensible and valuable innovation as regards the character of the music performed was also introduced. Formerly the practice was to employ a full band at each of the three concerts, to the entire exclusion of chamber music; so that, as an educational institution—the primary object for which the whole Reid bequest is supposed to have been made—the Festival was thus made to miss altogether one, at least, of its obvious possibilities. This year the closing concert of the series was entirely devoted to music of the so-called “chamber” character. Although none of the programmes contained any startling novelty, they each, as will be seen from what follows, included, however, works of undoubted interest alike to the student and the amateur.

The Festival commenced with an afternoon orchestral concert, on Saturday the 11th inst.; was continued on Monday, the 13th, on the evening of which day the Reid concert proper took place, and was brought to a close on the following day, with the concert of chamber music to which reference has been made.

Dr. Hallé's band, as it has done for the last 20 years, again occupied the orchestra; Dr. Hallé himself was the solo pianist, Madame Neruda, the violinist, and Madame Nordica and Mr. Watkin Mills, the vocalists; and it is needless to say that, from first to last, each and all concerned in the rendering of the works selected for performance did their very utmost to secure the most satisfactory results.

The Saturday's concert opened with Spontini's “La Vestale” overture, and was followed, at the commencement of the second part, by Sterndale Bennett's “Wood Nymphs.” These works, with two movements from Schubert's “Rosamunde” music, the Entr'acte in B flat, and the Air de Ballet; and Wagner's “Kaisermarsch,” supplied what may be regarded as the minor orchestral incidents of the programme, while the major consisted of a MS. symphony by Haydn, in D minor, op. 49, and of Beethoven's Violin Concerto in D. Besides these Dr. Hallé contributed two pieces by Chopin, a prelude in A, and the Grand Polonaise in F minor; Madame Nordica sang Mozart's “Gi argui,” and Puccini's “Il soave ben contento,” and Mr. Mills, Handel's aria from “Egio,” “Già resuonar,” and Verdi's “O tu Palermo.”

A day's rest after the fatigue inseparable from a week of almost incessant travelling between, and performances in, Leeds, Manchester, and Carlisle, had a most perceptible effect upon the orchestra. They returned to their desks on Monday evening manifestly refreshed and invigorated thereby for the due fulfilment of the more exacting calls which the chief event of the Festival—the Reid concert itself—was calculated to make upon their endurance. The music-hall on the occasion was early and completely filled with a fashionable and appreciative audience, composed for most part of the members of the teaching staff and governing bodies of the University and their friends, together with a large contingent of the senior students. For some days previously, tickets were practically unobtainable. Those, however, who were so fortunate as to possess them had ample reason to congratulate themselves in view of the rich musical treat at which they were thus enabled to assist. One noticeable feature of the preliminary proceedings this year, was the omission, on the part of the students, to cheer the several members of the official bodies according to their varying degrees of popularity or otherwise, as they entered the room. Why this old custom should have been disregarded it is difficult to tell; but its abandonment did not certainly add to the interest of the occasion.

On appearing at the conductor's desk, and wearing the LL.D. hood, in recognition of the hon. degree conferred upon him by the University on the occasion of its Tercentenary, in 1885, Dr. Hallé was received with several hearty rounds of applause, to which his long and valuable services to musical art in Edinburgh fully entitled him. After these had been gracefully acknowledged by the recipient, and had fully subsided, the more formal part of the concert was gone through. This,

it may be well to state, consists, as the quaint terms of the founder's bequest express it, of the performance of “one solo for the German flute, hautbois, or clarinet; also one march and one minuet with accompaniments by a select band, in order to show the taste of music about the middle of the last century when they were by me composed, and with a view of keeping my memory in remembrance.” In their present form, it may be added, these curious productions of General Reid owe a good deal to the subsequent scoring of Auschütz; and it is customary to honour them on these occasions by the whole audience rising and standing during the playing of the march.

The details of the programme proper of the concert were as follows:—Three overtures—Cherubini's “Anacreon,” Mendelssohn's “Hebrides,” and Smetana's “Lustspiel,” Weber's romantic “Concertstück,” Boccherini's well-known “Minuetto and Trio,” a brace of songs, with orchestral accompaniments, by the Professor of music, Handel's “Let the Bright Seraphim,” Rossini's “Una Voce,” and Gounod's recit and aria from “Irene,” “She alone claimeth,” two violin solos, Beethoven's Romance in F, and Paganini's “Mouvement Perpetuel, and lastly, as “the roof and crown of things,” Beethoven's immortal “Eroica” symphony.

Of the less important orchestral numbers, with the exception of Smetana's overture, it will suffice to say that they were played in a quite admirable and satisfying manner; that the severely symmetrical, though melodious, measures of Cherubini, and the delicious whispers of Boccherini's dying cadences, were on the one hand made to contrast forcibly with the rugged and well-nigh forbidding grandeur of the effect of Mendelssohn's great tone-picture of the solitary and storm-driven waters of our western seas, on the other.

At this concert, it was Dr. Hallé's turn to carry off the chief honours as soloist. His magnificent playing of Weber's Concertstück lacked none of its old beauty and power, and quite took the audience by storm. He was recalled no less than three times at its conclusion.

The supreme event of the concert was, of course, the performance of the “Eroica,” which proved to be such as to evoke the utmost enthusiasm among those who were fortunate enough to hear it. From the passionate and heart-stirring *allegro* to the triumphant and majestic *finale*, it was simply a noble interpretation of a sublime conception. And it is only right to say that the result achieved was equally due to the conscientious care and steadiness of the individual executants, and to the masterly manner in which Dr. Hallé not only guided but inspired them from the conductor's desk.

On both occasions on which they appeared, the singing of Madame Nordica and Mr. Mills was greatly appreciated, and went far to enhance the general success of the concerts. Madame Nordica gained her chief triumphs in the rendering of Mozart's “Gli Angeli,” and of Handel's “Let the bright Seraphim,” in which she was ably supported by Mr. G. Jaeger, who played the trumpet *obbligato* in a highly efficient manner. Mr. Mills appeared to greatest advantage, if we may take the popular applause as a criterion, in his singing of Professor Oakley's songs, Both Madame Nordica and Mr. Mills each received more than one hearty recall during the Festival in recognition of their services.

But little space remains for comment on the events of the Chamber Concert, which was certainly not the least enjoyable part of the Festival. The chief works rendered were Schumann's Quartet in E flat, the executants being Dr. Hallé, Madame Neruda, Signor Risegari, Herr Straus, and M. Vieuxtemps; and Beethoven's Septuor, which was played by Madame Neruda, Herren Straus, J. Hoffmann, G. Hoffmann, and F. Paersch, and MM. Vieuxtemps and Lalande. Besides these larger works, Dr. Hallé and Madame Neruda gave together Bach's Sonata in A, and each also contributed solos, those for the violin being Spohr's Barcarole in G minor, and Scherzo in D, and for the piano, Mendelssohn's Caprice Brillant in E, and Prelude and Fugue in E minor. The quartet on the whole, if we may judge from the manner of its reception, may be said to have carried off the palm, while the Septuor, although it received, for the most part, a magnificent exposition, did certainly suffer, in one or two minor respects, from defects in some of the wind parts.

At the close of the concert a very interesting reunion of the members of the Edinburgh Society of Musicians was held at the Windsor Hotel. Dr. Hallé and the principal members of his orchestra were invited to sup with the society, and the compliment of electing Dr. Hallé its first hon. member was afterwards gracefully paid him.

Reviews.

THE HISTORY OF THE “PRIMA DONNA.”

Some time ago, readers of THE MUSICAL WORLD obtained a foretaste of the inexhaustible fund of anecdote and graceful chat which Mr. Sutherland Edwards has ever at command when discoursing upon a subject which has come to be regarded as in some sort his specialty—“The Prima Donna;” and they will be prepared to receive with hearty welcome the two attractive volumes

he has lately contributed* to the history of that favoured and fascinating product of art and civilization—regarding her in the collective sense adopted in the title—from her early girlhood in the seventeenth, to the fuller development of her still youthful charms in the present century. The appearance of such a history seems to be especially opportune at a time when, owing to various causes, she has manifestly entered upon a somewhat critical phase of her career; though still with every prospect of long life before her, and of many triumphs in the future equal in brilliancy to those she has enjoyed in the past, obtained though they may be under somewhat altered conditions. Fortunate in most things, the "Prima Donna" must be accounted emphatically fortunate in having for her chronicler the chivalrous admirer, at times the kindly monitor, who has here limned her portrait with so loving and skilful a hand. With what sympathetic industry odd corners of operatic history have been ransacked for the apt anecdotes and characteristic touches that here give life to the portrait, and how brightly and pleasantly the information contained in the work before us has been set forth, readers already acquainted with the author's genial and appetising style will take for granted. Varied and romantic as these stories of eminent singers will without exception be found, there is one element of monotony running through them all, in that indispensable condition of the Prima Donna's existence—professional rivalry. From this not even the greatest among them, at any rate in their early careers, have, or could have, been exempt; and even when some pre-eminent queen of song may appear to have risen above the fray to the serener atmosphere of undisputed dominion, her position is at best one of armed neutrality. In these chronicles, therefore, embracing as they do the history of opera from its early beginnings in England down to modern times, and including much interesting talk about artists whose names are still fresh in the memory of the present generation, as well as about others still living, we may expect to find many a spirited professional battle piece. The wars of Cuzzoni and Faustina, of Sophie Arnould and Mlle. Laguerre, of Mara and Todi, of Malibran and Sontag, and others, are sung by one well qualified by sympathy and store of information to enter into the spirit of that stirring part of his subject. Many readers will turn also with special interest to the accounts given of favourites yet reigning, or whose triumphs on the lyric stage are of comparatively recent date. Jenny Lind, Adelina Patti, Nilsson, Albani, Val'eri, and other artists of eminence have each a special chapter, or more or less lengthy mention. Nor is the lighter French Comic School, as represented by Mlle. Schneider, altogether forgotten. To these are added some lively and pertinent comments upon singers and operas generally.

On the subject of operatic conventions, while admitting the absurdity of many of these, Mr. Edwards draws a sensible analogy between opera and the poetic drama, pointing out how, from the very nature of the arts, the introduction of some artificiality is as unavoidable in one case as in the other. "That the personages of a drama," he remarks, "should make their utterances in the singing voice is only a degree more unnatural than that they should do so in rhyme, or in rhythmical blank verse. One mode of delivery is just as much opposed to custom, if not nature, as the other. The declamation of trivial phrases in portentous music has, of course, a ridiculous effect; but this also has its counterpart in the rhymed comedies and dramas of France, which often contain common-place thoughts expressed in the most sonorous language. Not that in representation this causes such a shock as might be expected. The audience soon get accustomed to the verse, as in opera to the music, and accept it without criticism or inquiry." A further chapter on "The Prima Donna as a Type" brings this veritable dream of fair women to an appropriate conclusion. Her accomplishments, her aptitude for travel, her large income, her lavish generosity, her husband (the latter receiving in this chapter the especial attention his importance demands), and finally her jealousies and little foibles are all touched upon in a sprightly and good-natured vein. "At the benefit of a rival, the *prima donna* renews, without, perhaps, being aware of it, the policy which, in modern times, has been espe-

cially associated with the Austrian Empire, but which is as old as the art of government itself. Giulietta dislikes Chanterelle heartily, because Chanterelle, who is engaged at an opposition theatre, is a light soprano, and is always trying to eclipse her in her best parts. Paulina, however, who appears at the same theatre as Chanterelle, and divides with her the admiration of the public, is a dramatic soprano, so that her success, however much it may vex Chanterelle, will not in the least degree disturb Giulietta's peace of mind. On the contrary, every triumph gained by Paulina at Chanterelle's expense, will fill Giulietta's heart with joy. Hence, at Paulina's benefit, she applauds without reserve, and without caring what happens to her gloves." There is also an amusing initiation into secrets connected with the mode of presenting the regulation "tiara of diamonds" at the close of an engagement in certain continental capitals, for the particulars of which, we are compelled, by consideration of space, to refer readers to the work itself. It should be added that, for the purposes of reference, a copious and well arranged index greatly adds to the value of this book for those who are interested in the biography of the lyric stage.

"JOCELYN."

(FROM OUR SPECIAL CORRESPONDENT.)

Brussels, February 26.

In January last an attempt was made to call the attention of the readers of the MUSICAL WORLD to the personality and doings of Benjamin Godard, and the first performance of his new opera, "Jocelyn" (February 25, at the Théâtre de la Monnaie, of Brussels), gives us an opportunity of gaining a deeper insight into the mind of the composer. The large number of musical critics that had flocked to Brussels from all parts of Belgium and France, were not unanimous in the appreciation of the work, which fact speaks highly in favour of its author and of the opera itself. Absurd as it may appear, a long experience, especially in theatrical matters, has taught me to consider almost as an axiom that when a production is equally liked by everybody it is almost as bad as when it is liked by nobody. He that achieves a success *nemine con*. has at least given to the public something strictly in accordance with the tried and accepted rules of the beautiful *ad usum Delphini*: something within easy reach of the shortest intellectual arm; a kind of peony in full bloom in the artistic garden; whilst M. Godard, by dividing the criticism in two opposite parties, has shown that he has departed from the King's highway, and is ascending the mountain by a track not yet marked on the official maps.

The libretto of "Jocelyn," by Messrs. Silvestre and Capoul, is based on the well-known poem of the same name, by Lamartine. Jocelyn, an affectionate son and brother, overhears his mother deploring that the insufficient dowry of her daughter prevents her from marrying the man she loves. To make his sister happy, Jocelyn sacrifices himself. He announces to his mother his decision to become a priest, gives up to his sister all he possesses, bids adieu to his home and to his native mountains, and shuts himself up in a seminary to be initiated in his chosen profession. Before his studies are at an end, the French Revolution breaks out in all its fury; convents and churches are sacked, and, in the general ruin, Jocelyn is obliged to fly to avoid death, and seeks refuge on the highest Alps. A shepherd helps to conceal him; he directs him to the Eagle's Grotto, amongst rocks and glaciers almost inaccessible, and once a month he brings him a basket of food. The time passes, and Jocelyn is alone with the awful Majesty of nature, the spirit of God. One morning Jocelyn perceives a wounded man and a boy, followed by two soldiers, who are running for their lives. He hastens to their rescue. "Save my son; be a father, a brother to him," says the wounded man. "Go, fly, with my life I shall save yours." Jocelyn helps the boy over the precipice, and the father, struggling with the two soldiers, falls with them into the torrent below, and is lost for ever. Months pass away, and the affections of Jocelyn are centred in his friend Laurence, who shares the immense silence and solitude of the mountain with him, when, one day, by chance, he discovers that his young companion is not a man, but a girl. A dreadful battle takes place within himself; he has devoted himself to the Lord, and marriage is not allowed to Roman Catholic priests; yet he has not been as yet consecrated, and he is free not to pronounce the vows that will bind him for ever to the Church. Love triumphs over asceticism; the purest love for Laurence takes the place of friendship, and the day when Laurence will be able again to return unmolested to her native Brittany they are to become husband and wife. But one night, while Laurence is asleep, the shepherd who has protected Jocelyn steals up to the grotto for the first time, and hurriedly tells him that a bishop, one of Jocelyn's former teachers, has been arrested and sentenced to death, and that the old man was heard to implore from Heaven, as a last grace, to see, before dying, one of his young pupils of the seminary. Jocelyn, without waking up Laurence, follows the shepherd, promising to be back the next day, and descends with him to the village, and is admitted to

* "The Prima Donna, Her History and Surroundings, from the Seventeenth to the Nineteenth Century," by H. Sutherland Edwards. In two volumes, Remington & Co.

the cell where the condemned man is waiting for his death at dawn of day.

Within the walls of that cell the most tragical act is accomplished; the old prelate must confess his sins to a priest before appearing before the supreme Judge, if not, the gates of heaven are shut against him for ever. Jocelyn is to be that priest, and he must, therefore, be consecrated on the spot by the hand of the martyr who is going to suffer, and whose soul will have no rest if Jocelyn does not submit to the sacrifice. This scene is as terrible as powerful, and as full of contrasting feelings as the one between the Inquisitor and Philip II., in Schiller's "Don Carlos," and the one between the old Royalist and the young peasant in Victor Hugo's "Quatrevingt-treize"; the issue is that Jocelyn, overpowered, submits, and is made a priest. From this moment he sees Laurence no more; years after, he catches sight of her in Paris; she has been reinstated, has married a gentleman who died very soon, and she is said to lead an exceedingly fashionable life. The sense of his duty overcomes Jocelyn's desire to meet her, and he leaves Paris to attend to his flock in a little country place. One day he is called in to assist a dying lady who is taken ill passing through his place; on her death-bed she confesses to him that she loved once a man who had been sent her by God; that she tried everything to forget him, but in vain, and that she hoped that in Heaven she might be joined to him from whom she had been severed on earth. Jocelyn absolves her from her sin, and, breathing her last breath, Laurence recognises him, and, taking hold of his hand and gazing on him, she dies.

This is the plot of Lamartine's splendid poem, and the subject of M. Godard's opera, with the difference, however, that the poem adapted for the stage has undergone some changes, detrimental to Lamartine's meaning and high poetical intention. Some of these alterations were inevitable, some might have been avoided. The episode in the second part of the fourth act, when Jocelyn throws himself into the arms of Laurence in her garden in Paris, and only leaves her, hearing the bell tolling the "Angelus," is, though effective in a common way, a perfect slap in the face of Lamartine, and Jocelyn's revealing himself to the dying Laurence is another concession to the "bourgeois" that cannot be stigmatised enough, showing as it does in what degree of poetical intelligence audiences are supposed to be by makers of ordinary *libretti d'opera*.

One fault I must lay at the door of M. Godard, and that is his having accepted for writing an "opera," what might have been a fit subject only for a "musical drama," or for a "cantata." The so-called "opera" is a form of expression insufficient to the modern thought; it affords scope enough for the episode, for the little story, but it falls short of the great practical idea in its entirety. Gounod's "Faust" is very well on the stage, because it does not meddle with the philosophical conception of Goethe, and only gives us the episodic love of Heinrich and Gretchen. Schumann trying to deal with the subject in the full spirit of Goethe, never dreamt of the stage.

Jocelyn is in his way a conception as typical as Faust: it is the heart of man wrought upon by human love, passing by Theism to Pantheism, almost to Mysticism in the solitude, and returning again to Theism and Catholicism in contact with society. To bring this home in a few hours to well-fed, after-dinner opera-goers, is not easy, and no wonder that the work, as the "advanced" critics assert, remains beyond the ideal of Lamartine.

Taking, however, "Jocelyn" as it stands, that is, judging how the task was performed by what its author had proposed to himself, I must say that in my opinion "Jocelyn" is an admirable work, showing beyond any doubt that Godard has such power of dramatic expression as to be equalled only by Massenet in France and Boito in Italy.

In the general musical treatment the influence of Wagner is not more remarkable than in "Faust" or "Carmen," and considerably less than in "Mefistofele." The "leitmotive" theory does not seem to obtain with Godard: there are three or four themes which reappear here and there in the score, and that is all. Godard differs particularly from Wagner, by the way in which he deals with the orchestra; the orchestra plays throughout a part subordinate to the actors, and the interest is entirely concentrated on the stage. The singers have much to sing, and though the mere display of vocalisation is entirely done away with, yet rhythm and melody scarcely ever cease in the vocal parts, and beautiful melodic periods are to be found, even where the old Italian masters would have used recitative. In fact, M. B. Godard has a copious vein of melody, pure, new, and original, and that is the favourite pigment of his palette, occasionally he even exceeds in the use of it, for instance, in Laurence's aria in the fourth act, which recalls Meyerbeer, and might have been better in keeping with the situation if the form had made room for more dramatic freedom.

Every act contains at least one remarkable number; so, in the first act, after an introductory and very charming chorus, there is a beautiful duet between Jocelyn and his mother, followed by a *romanza*, in which Jocelyn bids adieu to his home. The second act contains the grand scene and love duet between Jocelyn and Laurence; and the fourth act, though objectionable as a poem, is, musically speaking, full of freshness and vigour. The "Carillon" preceding the death-scene is also a fine inspiration.

But what gives a claim to Godard to being ranked with the foremost composers is the third act. The first part of the act is the scene in the

prison between Jocelyn and the bishop, and the second part is the scene in the public street, where Jocelyn accompanies the bishop to the very steps of the scaffold.

The work was magnificently performed on Saturday night, and was received with no little enthusiasm. Madame Rose Caron was extremely successful as Laurence, and M. Engel's Jocelyn was a fine impersonation. M. Seguin and the other artists did justice to the smaller parts, and M. Dupont conducted with marked ability.

NATIONALITY IN MUSIC.

To the Editor of THE MUSICAL WORLD.

SIR,—A reference in your "Notes and Comments" of last week's issue to certain utterances of Gounod raises, but in my humble opinion scarcely disposes of, a question of considerable interest to musicians of a speculative turn, and one upon which some further expression of opinion might, I think, be elicited in your columns with advantage. Is there, or is there not, such a thing as nationality in music, and, if so, to what extent may the composers of various countries be said to have been influenced by it? According to the author of "Faust," the distinction occasionally drawn between German music, Italian music, and French music is so much nonsense, based upon a misconception of the fixed character of laws pertaining to thorough bass, counterpoint, and fugue, which are manifestly as applicable in the wilds of the Steppes, as in London or Paris. And, with some limitations, I, for my part, am disposed to agree with M. Gounod, in spite of your remarks thereupon, when he says "Geographical boundaries cannot hedge in harmony." And first, for my limitation. There are unquestionably other boundaries to be considered besides the "geographical." In a certain sense it may be fairly said that educational boundaries can and do hedge in harmonies. It is one thing to say that certain laws are universally applicable, and another that they are universally applied; and no one probably will be disposed to deny that the music of different countries, as of different ages, will display different features and limitations, according to the greater or less standard of knowledge and culture existing among them. But assuming these conditions to be equal, and concerning ourselves for the nonce with civilised musicians only, I would contend that music and musical inspiration is a thing free as air, entirely independent of race, or soil, or nationality—a product, in short, of individual genius, the characteristics of which would probably have been the same, whatever country its happy possessor might happen to be born in. The argument in favour of a national, as well as an individual, *cachet*, seems to me to derive its plausibility from classing together the master-minds of music and those who have been influenced by them; the founders of "schools and styles," with their followers and imitators. In other words, Beethoven—who I firmly believe would have been as much Beethoven had he been born in England, as he was as a matter of fact in Germany—opening out fresh and wondrous vistas in the art of music, gave to the world eventually, but to his countrymen and intimate associates first, new thoughts, new impetus, and a sense of hitherto undreamt of possibilities. According to the power and receptivity of his followers, these thoughts struck root and fructified; for obvious reasons, in Germany first. But it may fairly be asked: is German music what it is because of Beethoven, or was Beethoven what he was because of Germany? When put that way I think there can be but one answer to the question. And as I treat this isolated case, so would I treat all. Minds of like bent will seek their congeners; commanding spirits make their impress upon their times and their surroundings, but their advent is the result (humanly speaking) of happy accident, not of geographical conditions. If, in the absence of any such accident in England, we have hitherto been unable to boast of a distinct English school, at any rate we have, heaven knows, cliques enough. But for all that, music, I contend, is a universal language; musical genius "bloweth where it listeth;" and if the mystery of its appearance is to be solved at all, it must be by the help of far other considerations than these. Until we hear of a marked French accent in the tone produced by the bow of a violinist, of a German guttural obtruding itself in the performance of a horn player, of broken Spanish or Italian on the flute, I for one, sir, shall refuse adhesion to the theory of nationality in music.—I am, your obedient servant,

COSMOPOLITAN.

The Organ World.

ORGAN RECITAL PLAYING.—XI.

The organist using Bach's organ works for recital purposes will do well to approach his task with a large sense of the nobility of the music and the greatness of the instrument, with manly resolution to control with a firm hand, not only the various mechanisms he has to deal with, but every tendency towards excitement and panic, feebleness of expression and slothfulness of finger. In no other music indeed are the grand qualities of an experienced recitalist more exactly monopolised than they are in Bach's greater organ works. Griepenkerl, in his valuable observations on Bach's organ pieces and upon their rendering, has some remarks the student would do well to ponder over. Briefly summarised, these observations may be said to include suggestions intended to secure clearness of delivery, phrasing, registering, graces, and other mannerisms, and general characteristics of tempi. The technical features regarding clearness of musical speech are touched upon as in four divisions: a separation of melodic figures or single notes, and a careful binding together of all legato or connected sounds; an elastic touch, which prevents the wrong blending together of succeeding notes; judgment in registering, and the choice of a moderate, or at any rate, judicious tempo. Griepenkerl attaches much importance to the matter of touch. He speaks of the organ as having no crescendo, diminuendo, and sforzando powers, and adds, the great Fugues of Bach have neither forte nor piano effects, consequently touch plays an important part in their just enunciation. This dictum calls for some qualification, seeing that the modern organ, though not changed from the older type of instrument in its general principles of tone-production, has, in the hands of a skilful manipulator, some serviceable crescendo and decrescendo effects. Again, the question of changes, such as may be secured by passing from one manual to another, may be even conceded in most of the great Fugues, as has been shown by Mendelssohn and still more recent great performers. This question has already been advanced upon in the present series of articles; still, it may be well to say a few words here on the position of the modern recitalist, as an expositor of Bach's organ music. There seems no real reason why some well-judged variations of tone should be altogether banished. "Revealed religion is all-sufficient in itself, still, there is no reason against the light of science being employed in the practical elucidation of religious truth;" and, with due reverence, this observation may be said to have an application in the world of art, inasmuch as there can be no reasonable objection to the employment of modern skill and inventions, when judiciously used, in throwing light upon the highest class of musical thought, even though such music may be sufficiently satisfying in itself, and not wanting any adornment or variation of treatment to secure eloquent results. But the recitalist occupies a position which may be called educational and persuasive. He must endeavour to guide the popular ear towards the enjoyment of reflective and logical music, and his task justifies the employment of such fair, thoughtful, and honourable means of adding to the original power of the music, as will legitimately heighten its effect to those who listen to music in the days when tone-colour is inseparably associated with the definition of the divisions and features of musical objectivity. Such action calls for the exercise of an intimate acquaintance with the original text and the mode of workmanship, and a stern determination to adopt only such changes and effects as will heighten, without detracting from, the character of the original idiom, and leave undisturbed the logical, even flow of counterpoint, which, by its very nature, is accumulative rather than assertive, and reflective rather than active.

E. H. TURPIN.

COMPOSITIONS FOR THE ORGAN.

Edmund T. Chipp, Mus. Doc. (Weekes and Co., 24, Hanover Street). Only those who understand the organ know how difficult an instrument it is to write for with success; and apart from the intrinsic merits of the music by the late esteemed organist of Ely, his work is ever characterised by a complete mastery over the technical features of his task. The present volume contains what it may be hoped is only an instalment of a large number of similar posthumous compositions. Those here given have been selected and very ably edited by the composer's friends, Dr. G. Garrett and Mr. James Higgs. The work opens with a fine, brilliant "Introduction" and succeeding "Fugue in C." Of slow movements in Dr. Chipp's happiest manner are several movements, entitled "Meditation," "Contemplation," "Reverie," &c. The composer's artistic skill as a writer of "variations" appears to exceptional advantage in his treatment of an air by Schumann, which is highly effective without the least straining after effect. Of the march form there are useful and effective specimens, including Postludes in D major and D minor, fine organic pieces; a bright "Festal March," and a "Processional March," with fanfare sentences for the tuba of a solo organ. The bold introduction and compact counterpoint of the Fugue in D minor show the master-hand to advantage; as does also an excellent Fugue in A minor. The pieces "In Memoriam" and "Con Moto Moderato" are very charming, and delightfully taking in character; and the graceful and simple "Minuet" is the most organic specimen one can recall. The work contains in all some fourteen pieces. These are not only uniformly good and interesting, but they are all useful and effective solo pieces and voluntaries. Organists must indeed congratulate themselves upon so valuable a publication as the present issue of Dr. E. T. Chipp's Organ Compositions, which it is hoped will meet with such a demand as may prompt the executors of the distinguished composer and the able editors to issue further selections from the remaining manuscripts. In marking the stops, an excellent plan has been adopted; various combinations are given under alphabetical letters, and these registering directions are always referred to under their respective letters. The work is printed clearly and roomily in oblong form. It cannot be doubted that the selection will prove a most acceptable addition to the organist's library.

MUSICAL ELOCUTION.

By G. E. LAKE.

I take it that we all know the difficulties which lie in the way of our management of finals and duplicated consonants (I say "our" because I am now speaking of the English language). Of these two obstacles in our path, the finals are the largest, because intermediate consonants compel attention by their more obvious difficulty of enunciation. A well-known bishop, one of the few to recognise, or at least, to acknowledge, the influence of oratory in Church teaching, gave the following advice to a candidate for ordination:—"Before uttering a second word, be sure that you have yourself heard the first. You may be then ascertained of your auditors' apprehension of it." If this be sauce for the goose-speaker, who is not tied to time in prose speech, it is also sauce for the superior or gander-singer, who is bound down to it in rhythmical utterance, and has barely time to dispose of one final consonant before he is called upon to articulate an initial one, or a conjunctive vowel. What then is he to do? He cannot sing his terminal consonant according to its own sound, because that is governed by its preceding vowel (even as his vowels are governed, alas! by their consecutive consonants), he must, therefore, make of his terminal a labial, lingual, or palatal percussive by means of a rapid insertion of a syllable somewhat like short eh, as it-eh, sleep-eh, hard-eh, hark-eh, strong-eh, etc., and let him not hesitate to do this, because the spurious auxiliary sound, being merely an aid to a percussive, will not travel, but merely serves to terminate his percussive final by making it resonant. Anyone who has

accompanied accomplished vocalists use to declamation in large buildings, will notice that their use of aids to percussive terminals, though exaggerated on the platform, are perfectly natural in the auditorium, to which the pure sound has most plainly reached. I cannot, at once, think of any song which draws more largely upon this faculty than Sir Arthur Sullivan's wonderful, if too little known, setting of Lord Tennyson's "Edward Gray," a song which is not only a model of melodic musical aid to difficult declamation, but by the way in which the composer has contrived to avoid patchiness in portraying the varied sentiments and personalities of the different implied narrators, is a triumph of art in musical illustration. Allow me to quote the opening lines:—

Sweet Emma Morland of yonder town,
Met me walking in yonder way,
"And have you lost your heart," she said,
"And are you married yet, Edward Gray?"
Sweet Emma Morland spoke to me.
Bitterly weeping I turned away,
"Sweet Emma Morland, love no more
Can touch the heart of Edward Gray."

Observe the extensive use of the linguals T.D. (as terminals occurring before anterior vowel-effects), and their consequent articulative difficulties. "Sweet Emma" (three times), "Morland-of," "lost-your," "said-and-are," "yet-Edward," "turned-away," "heart-of." Could there be a clearer illustration of this particular difficulty? I think not, and trust that everything has been said to show the necessity for very careful study of the enunciation of anterior and posterior consonants, particularly when percussive, to which end I invariably recommend any pupils to underline and to practice the dangerous conjunctions of above with vowels or vowel-effects. Moreover, it is very necessary to practice the five vowel sounds, with their labial, palatal, and lingual prefaces or appendices attached, as, for instance, p-aa, aa-p, k-aa, aa-k, t aa, aa-t, etc., together with their dento-labial and lingual varieties, such as f (or ph), th and dh. The earnest student will find this classification capable of considerable sub-division, but it is enough to indicate here the direction in which he must proceed. Speaking at large, there are two more letters which claim attention, *i.e.*, m and n, for the better securing of whose travelling qualities it will be found necessary to prefix or to addend a sound which I have already referred to as something like eh or er, without a final trill of the tongue.

Before passing to the brief consideration of vowel sounds, let me revert to this trill of the tongue as a necessary acquisition for the due articulation of the letter r, as distinct from w, especially when followed by a vowel. Take the word Moreland. Without a rapid trill of the tongue we must say Mawland, and, in fact, we do often affirm that "our sawrou" when we mean to allude to a spiritual open-wound though no one has heard Mr. Sims Reeves assert at the end of "Deeper and Deeper Still" that he "could no maw!" At the risk of touching upon controversial matter, I cannot resist alluding to the popular fallacy that the letter r must not be trilled, as being upon a par with the erroneous teaching that "the minor of C is A"; that (in England only) doh may refer to any note as well as to C (whereby the sol-fa syllables are made to refer to key and not to pitch); that "touch" is purely a gift; that an organist cannot play the pianoforte (alas! poor Mendelssohn); that a first-rate performer must be a good teacher, and *vice versa*; that Italian opera is dead because the star system has failed; that a man is compelled to submit to the simultaneous noise of a German band and three barrel-organs in the same street, because other people subsidise the executants; or that England is not a musical nation, because she does not make a noise about it; has no occasion to send her students and artists abroad for instruction or for fortune, and is too wealthy and generous to refuse shelter and subsistence to any long-haired, foreign *ignorami*, but chooses to accept them, and to repay her by subsequent abuse!

But there remains to say a few additional words about vowels. If we take up a pronouncing dictionary, we see at the head of each page a broad illustration of the different sounds taken by the letters a, e, i, o, u, y, according to their varying combination with others. In some cases the vowels remain open, and consequently vocal; in others they lose their identity, though still vocal, *id est*, "a," as in "hate," "psalm," and "shawm"; again, in others they lose both identity and vocality, as in "that," "what," and "shall." In the former cases the vowel (whether single or compound) is easy of musical (or sustained) articulation; in the latter, we are driven to seek a vocal substitute for the non-sustentive sounds dominated by the consonants. Before reverting to these, I would venture to suggest to the student that he should bear in mind that the success of Italian vocalisation is largely due to the purity and open nature of the vowels, which not only govern the words in which they appear, but are all sounded individually, and have not the same tendency to produce diphthongs as have English and French vowels; consequently, he who wishes to produce pure vocal tone should proceed in this manner. Read over the music and words, carefully marking the breaking places; then practise the music upon the Italian vowels, using either the sol-fa syllables (according to pitch, not key), and the open vowel "aa" (not laa). Having thus fixed the tone with the breathing and marks of expression, the unvocal English words will be less likely to govern and to spoil the purity of sound. Next, the words should be read through aloud, and slowly, a special mark being placed after difficult finals, to exhibit and prevent their leading to conjunction with following affixative vowels, etc., *id est* "sweet | eyes," "depths | of," "stands | a." Think how likely the last words are to form the one word "stanza," and the necessity for this methodical system will be apparent. It is not alone voice, not its cultivation, not expression, not musical taste that made Sims Reeves the artist he is, though in all these he is pre-eminent. Hear him recite "Deeper and deeper still," if you would learn the secret of his popular influence, and why his utterance of these pathetic words make him superior to an ordinary elocutionist, proving that vocal music is indeed the perfected form of speech. And now, returning to the unvocal vowel sounds, let me briefly offer a few suggestions for their sustentation when they occur upon a note which requires it.

The syllable "at," as in "that," "sat," etc., contains no definite vowel sound capable of prolongation in singing; consequently it is necessary to provide one. Now, on the upper notes of the voice this syllable naturally becomes "a" (or a sound between those of "a" and "aa"). This is the correct sound. As the tongue and pitch lower, we reach, first of all, "aa" in the middle of the voice, and then "ah" in lower register. If, therefore, the student avoid this tendency to broadening, and preserve the "a" or medium sound, as in the high notes, he will obtain the true pronunciation, which is, in short, midway between "mann" and "mahn." A very common fault in vocalising "a" in deep notes is to pronounce it as "aw," or even "au," thus acquiring considerable vulgarity at the expense of some resonance!

The other most familiar imperfect vowel sounds are those of "e" as heard in when, cleft, engender; "i" as in in and insipid. "o" as in not and or; "u" as in thus, dull, fur (for example, nurture), and also bury, "y" as in truly, many, etc. This vowel being, however, almost confined to the composition of terminals is seldom required for sustentation, save under the sound of "i," as in my, by, etc. For the correct sustained pronunciation of all these vowels under the various circumstances engendered by their combination with other and predominating sounds, the student is again earnestly referred to Mr. Ellis's "Speech in Song" primer as an indispensable (if not absolutely infallible) guide to correct enunciation. For our present purpose it must suffice to say that the nearest to the vocal pronunciation

possible upon a high note, should be used in the other registers, and that the sounds of the ill-defined vowels should tend towards that of their true Italian prototypes, as "e" to "aa," "e" to "a," "i" to "ee," etc., but without absolutely overstepping the line of demarcation, save in the event of the impure syllable having to be sustained for several beats upon one or more notes (as in the so-called "Handelian run," when the compulsory or medium vowel sound must more or less quickly graduate into an open tone, according to the pitch, returning at the end of the note or run to the initial sound, and by a similar process. The vocalist will then truly realise the refined characteristics of Italian pronunciation (in which there is an absence of all that is hard, coarse, or assertive), and by comparing the English word "pullet" with the French "poulet," and the English "pur" and "paw" with the Italian "pur," the distinction will be at once obvious. I, therefore, do not hesitate to say that the study of Italian pronunciation is indispensable to the education of a refined vocal elocutionist of every other nationality, and most of all of English, because, as I have said before, our language demands, in many instances, the formation of artificial vowel-sounds to replace those true ones which are dominated by more or less unvoiced coadjutors.

(To be continued.)

Notes.

Here are some interesting Temple Church dates. On May 7th it will be 45 years since Dr. Hopkins played his first probationary service. On June 30th the same highly distinguished and esteemed organist will reach the age of "three-score years and ten;" and on June 20th, it will be 200 years since the Benchers purchased their famous organ of Father Smith.

At a recently given special Assize concert in the Leeds Town Hall, Dr. Spark played selections on the organ from Schubert, Lemmens, Smart, Neukomm, Boccherini, Dubois, &c.

Mr. W. T. Best, who has introduced so much continental organ music, has lately been playing compositions by Spanish and Dutch composers for the organ.

The Benchers of the Two Societies of the Temple have generously voted Dr. E. J. Hopkins the sum of "fifty guineas," for writing the fine Jubilee anthem at their request last June. This is, it may be concluded, the largest sum ever given for the composition of an anthem, and presumably the benchers of the Temple have left the copyright in the composer's hands. Dr. Hopkins is to be congratulated upon such a kindly recognition of his artistic labours. As a comparison, it may be well to remind readers that Mendelssohn received only £40 or £50 for his "St. Paul" from the publishers, who declined, it is said, to give more than £10 for his Service, ultimately purchased for £20 and published by another house.

As early as 1714 the London Welsh held a service on St. David's Day, and for more than 140 years this custom was continued. The Most Honourable and Loyal Society of Ancient Britons have made arrangements, by the permission of the Rev. Evan Jones, to restore this service, which was held on March 1st, at St. Bennett's Church (the Welsh Church), Queen Victoria-street. The choir was formed by children from the Welsh School, Ashford.

BOW AND BROMLEY INSTITUTE.—In consequence of the somewhat serious indisposition of Mr. E. H. Lemare, Mr. E. H. Turpin played the Recital on Saturday last, going through the programme set out by Mr. Lemare. The vocalists, Miss Briggs and Mr. Charles Kingsley, greatly pleased the audience, as did Miss Anna Lang, the violinist. To-night a pianoforte recital will be given by Master C. Ewart Gravely, of Brighton.

COLLEGE OF ORGANISTS.—On Tuesday last Mr. T. L. Southgate read an able paper on the "Physiology of Pianoforte Playing." He treated his subject in a very practical manner, and explained the use of the newly invented mechanisms of Mr. Macdonald Smith, which are ingeniously designed to strengthen the hands, wrists, and fingers away from the keyboard. Mr. Macdonald Smith has kindly presented a set of these mechanical appliances to the College of Organists, where they may be inspected by the members. Mr. T. L. Southgate remarks on the subject of the "Physiology of Pianoforte Playing," might be summarized under the following heads:—An anatomical description of the muscles and sinews of the hand and forearm, with diagrams; physiological difficulties in the way of pianoforte playing, on account

of the varying strength or weakness of the different fingers and their muscular connections; the employment of gymnastic mechanism for developing the muscles of the wrists and hands, with a description of the various apparatus that has been invented for the purpose during the last two centuries, and their defects and advantages in connection with the common obstacles experienced in teaching; description and exhibition of an apparatus for attaining strength of muscle and rapidity and flexibility of movement, as well as the improvement in "touch," called the "Dactylergon," invented by Mr. W. Macdonald Smith, of Oporto. The able lecturer conclusively proved his points, that suitable mechanism was an advantage in the saving of valuable time, as its daily use was a more rapid way of overcoming various difficulties presenting themselves to students, by economising time and labour, and the apparatus he exhibited would no doubt be of very material assistance when used systematically. Some valuable observations were offered by Mr. James Higgs, who occupied the chair, by Mr. Thomas Wingham, Mr. James Turpin, and Mr. Arthur Trickett. To conclude with, Mr. Southgate read a letter from the inventor of the "Dactylergon."

America is the modern paradise of organists and Church musicians. In New York alone there are, it is said, some 2,000 organists and paid choristers, receiving annually 250,000 dollars or £45,000. In no other country indeed are Church musicians so liberally remunerated and appreciated.

VASSAR COLLEGE, U.S.—At the "School of Music," Dr. F. L. Ritter, the musical historian, gave his fourth lecture on Feb. 17th. The subject was "The Organ and its Functions in the Church," with illustrations performed by Mr. Frank Taft. Doubtless the eminent lecturer would treat his subject with much learning and ability, and it is to be hoped that the lecture will be printed. The programme of illustrative pieces ran thus:—I. Italians. 1. Trio, G. P. A. Palestrina, 1514-1594; 2. Toccata, L. Luzzaschi, 1545-1607; 3. Ricercare, G. Frescobaldi, 1580-1644. II. Germans. 4. Vorspiel, "Wir glauben all'an einen Gott," J. Ch. Bach, 1665-1703; 5. Vorspiel, "Christ lag in Todesbanden," J. Fachelbel, 1653-1706; 7. Vorspiel, "Ach Gott vom Himmel sieh darein," F. W. Zachau, 1663-1712; 8. Fugue, D. Buxtehude, 1637-1707; 9. Praeludium und Fugue, G. F. Handel, 1685-1759; 10. Toccata in F, J. S. Bach, 1685-1750. III. Modern School: 11. Adagio (German), G. Merkel, 1827-1887; 12. Sonata, (German), A. G. Ritter, 1811-1887; 13. Andante, (English), H. Smart, 1812-1879; 14. Pastorale and Finale from Sonata in G minor, (French), A. Guilman, 1837.

With regret is announced the death of Mrs. Wesley, the widow of Dr. S. S. Wesley. The deceased lady, who died on February 18th, was the daughter of the late John Merewether, Esq., and sister of the Very Rev. Dr. Merewether, a former Dean of Hereford, and she was married to the late Dr. Wesley in 1835; some three years after he became organist of Hereford Cathedral. Dr. Wesley's family consisted of five sons, two of whom are clergymen of the Church of England, two in the medical profession, and one in Australia, and there was one daughter who died in infancy. The late Mrs. Wesley was about 80 years of age.

SPECIFICATIONS.

TUNBRIDGE.

The following is the specification of a new organ built by Mr. Alfred Monk, London.

GREAT ORGAN.

Open diapason	... 8 ft.	Harmonic flute	... 4 ft.
Claribel	... 8 "	Principal	... 4 "
Dulciana	... 8 "	Lieblich flute	... 4 "
Keraulophon	... 8 "	Cornopean	... 8 "

SWELL ORGAN.

Bourdon	... 16 ft.	Piccolo	... 2 ft.
Violin diapason	... 8 "	Mixture	... 8 "
Gedact	... 8 "	Trombone	... 8 "
Gamba	... 8 "	Oboe	... 8 "
Voix célestes	... 8 "	Vox humana	... 8 "
Principal	... 6 "		

PEDAL ORGAN.

Open diapason	... 16 ft.	Violoncello	... 8 ft.
Bourdon	... 16 "		

COUPLERS.

Swell to great.	Swell to pedals.
Swell to pedals.	

Six composition pedals.

This is the fourth organ built by Alfred Monk for the same gentleman. The previous organs contained 40 stops, 3 manuals; 25 stops, 2 manuals; and 15 stops, 2 manuals.

RECITAL NEWS.

CHRIST CHURCH, LUTON.—An Organ Recital was given by Mr. J. Walsh, F.C.O., A. Mus. T.C.L., (Organist of St. Margaret's, Uxbridge), on February 8th 1888, when the programme was as follows:—

Concerto, No. 5 in F	Handel.
Larghetto	W. Rea.
Prelude and Fugue in G	J. S. Bach.
Communion	Batiste.
Overture in F	C. Vincent.
Solo di Flauto	Capocci.
Prelude and Fugue in D minor	Mendelssohn.
Postlude in C	H. Smart.

HOLY TRINITY CHURCH, AYR, N.B.—At the dedication of the new chancel and new organ, on Sunday, February 12th, the morning preacher was the Rev. F. E. Ridgeway, Incumbent of St. Mary's Church, Glasgow, and the evening preacher, the Rev. W. T. Houldsworth, Vicar of St. Andrew's Church, Wells-street, London. Mr. Arthur Reynolds, A.C.O., the organist of the church, accompanied the services throughout, and gave a short recital after evensong, which included the following pieces:—

Sonata in C minor	Mendelssohn
Scherzino	Fumagalli.
Toccata and Fugue in D minor	J. S. Bach.
Largo in G major	Handel.

The following is the specification of the new organ, built by Messrs. T. C. Lewis and Co., London, and is the gift of Mrs. Heneage, of Ayr:—

GREAT ORGAN, CC TO G.			
Bourdon	16 ft.	Octave	4 ft.
Open diapason	8 "	Mixture (prep. for)	3 rks
Harmonic flute	8 "	Trumpet "	8 ft.
SWELL ORGAN, CC TO G.			
Geigen principal	8 ft.	Geigen principal	4 ft.
Rohr flute	8 "	Oboe	8 "
Viole de gamba	8 "	Horn	8 "
Vox Célestes (prep. for)	1 "	Clarinet (prep. for)	8 "
CHOIR ORGAN, CC TO G.			
Dulciana	8 ft.	Salicional (prep. for)	8 ft.
Lieblich gedact (prep. for)	8 "	Flauto traverso (prep. for)	4 "
PEDAL ORGAN, CCC TO F.			
Sub bass	16 ft.	Violone (prep. for)	16 ft.
Double open diapason	16 "	Posaune "	16 "
COUPLERS.			
Swell to great.		Swell to pedal.	
Swell to choir.		Choir "	
Great to pedal.			

Four pedals of combination. One double-action foot pedal to great and pedal coupler. The metal pipes are all of the finest spotted metal, and the organ is a noble example of high-class work.

MOORLANDS WESLEYAN CHAPEL, DEWSBURY.—The new organ, built by Messrs. T. Hopkins and Sons, York, was opened on Tuesday, Jan. 31, by Mr. James Bottomley, A.C.O., organist of St. John's Church, Dewsbury Moor:—

Prelude and Fugue in G	Mendelssohn.
Andante in E flat	Henselt.
Allegretto in B flat	
Jerusalem the Golden (with variations and finale)	Dr. Spark.

PART II.	
Fugue in G minor	J. S. Bach.
Andante Con Moto (violin and organ) ...	Hesse.
Andante in A minor and major	Batiste.
Quasi Pastorale	Dr. J. C. Bridge.
Finale (in the French style)	

SPECIFICATION OF ORGAN.

The organ contains two complete manuals, great organ and swell CC to G, 56 notes, and pedal organ of 30 notes. It has ten speaking stops and three couplers. The case is of pitch pine and has 29 speaking pipes of bright metal in front. The total number of pipes in the organ is 515, composed as follows:—

GREAT ORGAN.			
Open diapason	metal	(Gamut) G to G	49 pipes.
Dulciana	metal and wood	(Tenor) C to G	56 "
Principal	metal	CC to G	56 "
Stop flute	wood	"	56 "
SWELL ORGAN.			
Gamba	metal	(Tenor) C to G	44 pipes.
Stop diapason	wood	CC to G	56 "
Octave	metal	"	56 "
Flautina	"	"	56 "
Oboe and bassoon bass	"	"	56 "
PEDAL ORGAN.			
Bourdon	wood	CCC to F	30 pipes.
COUPLERS.			
Great to pedal.	Swell to great.	Great to pedal.	

TORRINGTON.—An organ recital was given on January 26th, in the Wesleyan Chapel, Torrington, by Mr. Wesley J. Hammet, organist of the Temple Chapel, Taunton, whose performances were greatly appreciated. The selections made by Mr. Hammet were well calculated to display the capabilities and the beauties of the organ, and the several items on the programme were played with a manipulative skill which won general admiration. The programme was as follows:—

Organ Sonata, No. II. in C (Grave, Adagio. Allegro Maestoso e Vivace, Fuga Allegro Moderato)	Mendelssohn.
Allegretto Pastorale	C. Steggall.
Prelude and Fugue in C	Bach.
Andante con Variazioni e Fuga	T. J. Dudeney.
Andante in F sharp minor	S. S. Wesley.
Poco Adagio in D	Henry Smart.
Andante in F	Lefebure Wély.
Chorus, "Heaven and the earth display," ("Atnalie")	Mendelssohn.

The organ has been constructed by Mr. J. E. Minns, of Taunton, upon his improved tubular pneumatic system. The several stops are of individual excellence, while the full organ tone is admirably balanced.

The specification is as follows:—

GREAT ORGAN.	
Open diapason.	Principal.
Claribel flute.	Fifteenth.
Dulciana.	
SWELL ORGAN.	
Stopped diapason.	Oboe.
Viola.	Tremulant.
Gemshorn.	
PEDAL ORGAN.	
Bourdon.	Bass flute:
COUPLERS.	
Swell to great.	Swell to pedals.
Great to pedals.	

Two composition pedals.

The organ is of attractive appearance, and has been much admired.

CRYSTAL PALACE.—Mr. H. W. Weston, F.C.O., gave the recitals on Saturday, February 4th, on the great organ, when the programme contained the following selection:—

March in D major (posthumous)	Mozart.
Romanza in G, op. 40	Beethoven.
Concert Fugue in G	J. L. Krebs.
Pastoral Introduction "Joan of Arc"	Gounod.
Meditation in C	C. St. Saëns.
Bourrée and Variations in B minor (from 2nd Sonata for violin alone)	J. S. Bach.
Finale to Organ Sonata in C	G. A. Macfarren.
Capriccio alla Sonata	Fumagalli.
Largo and Fugue, Finale	Handel.
Nocturne in G minor (No. 11)	Chopin.
Overture "Bohemian Girl"	Balfe.

SALEM CHAPEL, ROMFORD.—A recital was given by Mr. James Bryant, F.C.O., L.Mus., on February 16th. The new organ is entirely constructed on Mr. F. A. Slater's new patent tubular pneumatic system to both manuals, pedals, drawstop-action, and couplers, dispensing with the usual complicated tracker mechanism. The specification was drawn up by Mr. Bryant. The instrument has two manuals and pedal. The programme ran thus:—

Allegro Marziale	Weber.
Impromptu	J. Bryant.
Romanza (Sonata)	Spohr.
Ave Maria	Cherubini.
Largo e Mesto (Sonata)	Beethoven.
Festive March	Smart.
Andante con variazioni (Septuor) ...	Beethoven.
Slow Movement (Symphony)	Haydn.
Offertoire	Batiste.
Andante quasi Allegretto	Weber.
Slow Movement (Symphony)	Beethoven.
Offertoire	Lefebure Wély.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next the library will be open to members from 7 to 10; March 13th, Council Meeting, at 5; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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SCRIBNER'S MAGAZINE,

MARCH, 1888,

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LETTERS
TO MOSCHELES.

This instalment is made up almost entirely of letters, and is illustrated with some unusually interesting portraits and fac-similes; among the latter the first page of the "Song without Words," as originally written by Mendelssohn, and the first page of the original score of his overture to the "Isles of Fingal," with a comment written on it by Gounod.

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The Musical World.

LONDON: SATURDAY, MARCH 3, 1888.

THE TRUTH ABOUT THE ACADEMY ELECTION.

The battle has been fought and won, and the two combatants are, although of course in a very different sense, satisfied with the result. Mr. Barnby was the first to congratulate Mr. Mackenzie on his success, and although he found it necessary to resign the appointment of conductor of the Academy, which he has successfully held for about a year, this was done in a friendly spirit, in order to leave a perfectly free hand to the new Principal; not from any feeling of pique. This dignified and proper conduct on the part of the protagonists is a matter for general congratulation; but the seconds of the principals—the ardent partisans and bottle-holders—are not so easily satisfied. We have received from many quarters, wholly unconnected with either Mr. Mackenzie or Mr. Barnby, all manner of unsolicited information as to the ins and outs of the contest, the influences brought to bear upon the various voters, and the like. Considering ourselves to be the organ and representative of the musical profession in its true interests, we have not thought it desirable to give publicity to this kind of tittle-tattle, and, following the illustrious example of King William III., who tore up a list of conspirators against his reign, we have consigned all these communications to the limbo of the waste-paper basket. On one point only it may be desirable to throw some light, were it only to show on what small causes important issues sometimes depend. Some absurd mystery has been made about the actual figures of the vote, and we may therefore state in an authoritative manner, that of the thirteen votes given, seven were for Mr. Mackenzie and six for Mr. Barnby. One voter being absent in Hanover, was prevented by illness from making the trip across the Channel. Had he been present, the division would probably have been equal, and in that case the casting vote of the Chairman would have determined the result. As it is, the Academy has every reason to congratulate itself upon having had the choice between two such men, to say nothing of other candidates who retired early in the race.

The outsider might think it strange that so much eagerness was shown in the competition for a place yielding only the moderate salary of £500 a year, for which Mr. Barnby was willing to give up at least three times that amount at Eton. But it should be remembered that the Royal Academy is the only musical institution which is supported—miserably supported, it is true—from the public funds, and that its Principal therefore is, so to speak, the only musician officially acknowledged by the State. This in itself is something, and the position, moreover, opens a wide field of beneficial action to a man of artistic spirit. To the tilling of that field, Mr. Mackenzie will now have to turn his undivided attention. There are many new crops to be sown, many tares and brambles to be rooted out. It will require a strong hand, and withal a gentle hand, to reform some of the evils which were quite lately pointed out by a correspondent in THE MUSICAL WORLD, to turn the Academy from a kind of Limited Company for the benefit of certain professors, into a truly national institution. That Mr. Mackenzie has some of the qualifications necessary for such a task may be readily acknowledged. He is an excellent musician, his knowledge of the art is both deep and wide, and his training has been cosmopolitan. As a teacher also he has had experience in Edinburgh, although this, of course, is a very different matter from being at the head of a great musical institution. The Principal of the Royal Academy should not be only a good artist, but also a man of business and a man of the world, and even a good

after-dinner speaker, who could represent the body of musicians on public occasions, even as does Sir Frederic Leighton the body of painters. Will Mr. Mackenzie be able to do all this?—that is the question the future must solve. It has been said that the chances are ten to one against a composer possessing these practical and decorative qualifications, and there is little doubt that any music school over which, for instance, Beethoven had presided, would have counted its existence by weeks, if not by days. On the other hand, Mendelssohn achieved excellent results at Leipsic, and Cherubini and Auber did at least fairly well at the Paris Conservatoire. We gladly accept the omen of these names for Mr. Mackenzie. We shall watch his career with interest, and our support, as well as that of every competent writer in the press, will not fail him.

One word we should like to add. Mr. Mackenzie should remember that he has duties as a composer, as well as a principal. The author of "Colomba," and the "Rose of Sharon," should not bury his talent in the dust of practical routine. Let us hope that when once the Academy has been put in proper working order, he will devote at least part of his time to the service of the muse, even as did Sir Sterndale Bennett and Sir George Macfarren before him.

CRYSTAL PALACE.

The first and last items of last Saturday's programme formed a striking contrast, and showed how in modern times composers have cast off the old forms and taken new moulds in which to shape their ideas. For the former was Sterndale Bennett's concert overture "Parisina," and the latter Saint Saëns's symphonic poem "Le Rouet d'Omphale." Bennett's overture is always welcome; its melody appeals irresistibly to the ordinary hearer, while the skill with which its themes are treated is amply sufficient to demonstrate the scholarly resources of its composer. But while Bennett was content to deal with a poetical subject in an orthodox fashion, Saint Saëns, following the example of Liszt and other more modern composers, has chosen the more rhapsodical form of the symphonic poem, in which the themes are treated with greater freedom of key-relation and sequence. The result in this instance is, although never powerful, extremely graceful, and Mr. Mann's interpretation was perfectly sympathetic. Miss Fanny Davies was the soloist, and her rendering of Beethoven's Concerto in G was in all respects worthy of the reputation she has made, being distinguished by refinement and intelligence. We do not like her reading of Brahms's Rhapsody in G minor, but her technique was quite equal to the demands of Rubinstein's exacting "S'accato Etude," which was played with great clearness and brilliancy. The Symphony was the No. 2 in C of Schumann, which was splendidly played, save for a momentary unsteadiness in the third movement, and Madame Patey contributed arias by Handel and Sullivan, in her well-known manner.

POPULAR CONCERTS.

Schumann's quartet in A minor, op. 41, opened the concert last Saturday. It was played in most sympathetic fashion by Messrs. Joachim, Ries, Straus, and Piatti. The first-named and the two latter artists were heard later in Brahms's quartet G minor, op. 25. Mlle. Janotha was the pianist. The lady gave as a solo, Chopin's Barcarolle in F sharp major, with her customary force and poetry. Spohr's "Tempo di Minuetto" for two violins received excellent handling from Messrs. Joachim and Straus. The vocalist was Miss Hamlin—she sang "Rose softly blooming," and subsequently a "Frühlingslied and Reiselied" by Mendelssohn—which were very well received. Miss Carmichael rendered the accompaniments with her usual graceful delicacy.

St. James's Hall was filled to overflowing last Monday evening, as it never fails to be when Madame Schumann plays. Of all the great pianists who come to England there is certainly none more popular, and in this case we may almost say beloved, than this gifted lady, but the regard in which she is held is only too well deserved. Her natural gifts are great; she has a beautiful touch, always firm, yet of the utmost delicacy when requisite, and in addition an exquisite sense of rhythm and phrasing. But what

makes Madame Schumann stand out alone in the ever-increasing ranks of great pianists is her deep conscientiousness and reverence for the composer's intentions, to which she sacrifices all the (to some artists) enticing allurements of "new readings," and the like. She is an ideal representative of pure and classical pianoforte playing, and as such is worthy of the high place which even now, in spite of advancing years, she retains. Her appearance was the signal for a perfect storm of applause, again and again renewed, at the conclusion of a superb performance of Beethoven's Fantasia Sonata, the finale in particular being rendered with a *verve* wonderful considering the artist's great age. Beethoven's noble quartet in C sharp minor, op. 131, opened the concert, and received a splendid interpretation from MM. Joachim, Ries, Straus, and Piatti, its intricacies being mastered with a clearness and breadth of style it would be hard to equal. Miss Liza Lehmann was the vocalist, singing songs by Gordigiani and Schumann with great delicacy and taste; and Mozart's Divertimento, or rather the first and last three movements of it, delightfully played by MM. Joachim, Straus, and Piatti completed the programme.

THE LONDON SYMPHONY CONCERTS.

The last but one of this series of concerts took place at St. James's Hall on Wednesday afternoon, when the principal novelty, or *quasi* novelty, presented was a performance, for the second time this season and by special desire, of Liszt's "Todtentanz" (Danse Macabre) for pianoforte and orchestra. That the pianist of the occasion was Mr. Fritz Hartvigson will be taken as a matter of course. With a thorough mastery of its formidable technical difficulties, this artist has so completely entered into the weird spirit of the Hungarian composer's fantastic and remarkable work, that he may be fairly said to have made it his own. At the present time, at any rate, as its successful interpreter he stands alone in this country. The remaining orchestral features of the concert consisted of familiar works, and included good performances, under the conductorship of Mr. Henschel, of Beethoven's Pastoral Symphony, the overture to "The Flying Dutchman," and Mendelssohn's "Calm Sea and Prosperous Voyage." The duo-nocturne from Berlioz's "Beatrice et Bénédict," was rendered with much charm and finish by Mrs. Henschel and Miss Marguerite Hall. The Princess of Wales and her daughters were present.

ALBERT HALL.

The Welsh Concert on St. David's day, given at the Albert Hall, gained some artistic interest from the appearance amongst the singers of Nikita, the American prima donna. This young lady has just returned from the Continent, where, as we had previously occasion to state, she has astonished and delighted the natives, especially the German bards very much. In other respects also her tour has been of decided advantage to her. Her voice has gained strength, as it naturally would from day to day in one so young, and she also sings with more feeling and expression. In spite of the acoustic impediments of the Albert Hall, her voice told well, and she brought down the house in "Deh Vieni," and the simple ditties which she added for the benefit of a popular audience. Madame Patey, Mr. Lloyd and Miss Mary Davies were amongst the other artists.

PRINCES' HALL.

The second of Mr. Charles Wade's Chamber Concerts was given at this Hall on Tuesday evening. Mr. Wade took upon himself the lion's share of the vocal music, and sang songs by Handel, Mendelssohn, Gounod, and Batson, with considerable taste and intelligence, but he seemed to be somewhat affected by the bitter weather that has lately prevailed. Miss Bertha Moore was the other vocalist, singing Haydn's "My mother bids me bind my hair," and Henschel's "O, hush thee my babe," which were excellently suited to her fresh and pleasing voice. The instrumental portion of the programme was in the hands of Señor Gomez (clarinet), Monsieur Ernest Gillett (cello), and Signor Carlo Ducei (pianoforte), and consisted of a trio by Walckiers, op. 96, Beethoven's trio, op. 11, some solos for cello, and two movements from Weber's Duo Concertante, op. 48, for clarinet and piano. Señor Gomez has a good tone and phrases well. M. Gillett's tone is somewhat harsh, but in other respects he proved himself a capable artist.

Dr. BRADFORD'S "JUDITH."

A performance of this elaborate oratorio was given at St. James's Hall on Tuesday evening, in aid of the Chapel and Organ Fund of the Royal Naval School. The performance extended over close upon three hours, although portions of the work were omitted. Detailed analysis of the score would, in such circumstances far exceed the limits of our space. Suffice it to say that counterpoint and other scholarly devices have been the composer's chief aim, and, in that respect, his score offers much that is interesting to the student. On the other hand, the music is wanting in character, and a feeling of monotony is not always avoided. "Judith," in fact, is a specimen of a type which is now somewhat antiquated, but, in its particular sphere, occupies a creditable position. The composer conducted his own work, and was assisted by Miss Anna Williams, Miss Hope Glenn; Mr. Bernard Lane taking the place of Mr. Charles Banks at very short notice; Mr. Lawrence Fryer, Mr. Frederick King, and Mr. Brereton. An efficient band and chorus had been provided, Mr. E. H. Turpin ably presiding at the organ. Several of the numbers were warmly applauded, and the instrumental introduction to the second part had to be repeated.

MR. J. A. DYKES'S PIANOFORTE RECITAL.

At the present time, when pianoforte players are so numerous and the standard of merit is high, it is by no means easy for a young pianist to make any mark. Mr. Dykes's programme last week included Bach's Chromatic Fantasia and Fugue, Beethoven's Moonlight sonata, Mendelssohn's Variations Sérieuses, and pieces by Schumann, Chopin, Raff, and Rubinstein, from which it will be seen that Mr. Dykes did not shrink from setting himself a severe task to perform, and risking unfavourable comparison with the interpretation of well-known artists. It is, therefore, high praise to say that he performed his arduous task in a thoroughly creditable manner from beginning to end, and that without a note of music before him. It must be owned that his conception of Bach was lacking in breadth, and that the opening of that crucial test, the Moonlight sonata, was a little heavy; but as Mr. Dykes warmed to his work and his nervousness wore off, he played better and better. It was not until the slow movement of the Beethoven sonata that the peculiar singing touch which we are used to look for in pupils of Frau Schumann became apparent, but afterwards it was very striking. Perhaps Mr. Dykes was most successful in Mendelssohn, Schumann, and Raff. We understand that he has received instruction from the latter, and no doubt plays his master's compositions *con amore*. Taken as a whole, Mr. Dykes's playing strikes us as singularly free from exaggeration, the fault from which so many young pianists of the present day suffer. Mr. Dykes controls himself, and keeps the composer first and the executant second, as a true artist always should. At the same time, he does not lack brilliance or fire when it is needed, although he confines himself to making strictly legitimate effects. His *technique* is good, and as we have remarked, his touch particularly so. On this occasion Mr. Dykes claimed to take rank as a pianist, but we know him to be also a composer; and if the pianoforte trio performed a few weeks ago at a Monday Popular Concert be a fair type of his writing, we hope that the next time he appears before the public it will be in the double capacity of pianist and composer.

NOVELLO ORATORIO CONCERTS.

After a prolonged absence in Italy, Mr. Mackenzie appeared last week in the conductor's seat, at the Novello Oratorio Concert, and was greeted by the audience as well as by the chorus with the warmth due to a musician of his distinction. Although the average execution has not as yet reached the high standard which is a matter of constant co-operation at least as much as of individual merit, these concerts have a distinct function in our musical life. For while our old-established choral societies too generally limit themselves to a very few works of general popularity, the practical as well as the artistic object of the Novello Oratorio Concerts is at least partly to bring forward the composition of modern, and more especially modern English, musicians. Such a work, Sir Arthur Sullivan's "The Golden Legend," occupied the chief place in last night's programme. No special enterprise, indeed, was needed to revive this charming cantata, which, ever

since its production at Leeds, has drawn large audiences and excited enthusiasm wherever it has been heard in an English concert room, although it will be remembered that the Berlin critics, showing less judgment than might have been expected, failed to recognise its merits. Those merits have been too frequently insisted upon here to require any further mention. Persons who fail to recognise the weird charm of the prologue with its novel effect of the cathedral bells become vocal, the subtle humour of the contrapuntal fiend, and the sweetness of some of the melodies, must be singularly obtuse, and the composer may well rest satisfied with the verdict of the *vox populi*, which, in this case, is in full accord with the opinion of competent judges. One of the advantages of the "Golden Legend" is that it presents no very great difficulties to competent singers. The music, though well written, and at times scholarly, is simple and straightforward withal, and the chorus, having evidently been trained with every care, did ample justice to the large *ensembles*, the unaccompanied evening hymn, "O gladsome light," being more especially sung in a refined and accurate manner. The soloists, Madame Nordica, Madame Patey, Mr. Lloyd, and Mr. Watkin Mills, are more or less identified with the parts undertaken by them, and it will suffice to say that one and all did their best and materially contributed to the general success of the performance. The "Golden Legend" was preceded by a concert overture from the pen of Mr. Oliver King, a promising young composer, who conducted his own work. The overture is well designed and effectively scored. It is earnest, not to say sombre, in character, and the opening theme almost suggests a funeral march, although at the end a brilliant climax in the major key is reached. Mr. King has not supplied a programme, but it may be conjectured that the struggle and final triumph of the human soul or, it may be, of a definite hero has been the subject of his as of so many other compositions.—*The Times*.

MISCELLANEOUS.

A pianoforte recital was given by Mr. Algernon Lindo at the Steinway Hall last Monday. Mr. Lindo opened the programme with Beethoven's sonata (appassionata) in F minor, and in the course of the evening gave several pieces by Chopin, Liszt, and others. Mr. Lawrence Kellie was the vocalist, and Mr. Frank Lindo contributed a recitation.

In spite of the bitter weather, a full and appreciative audience was attracted to St. James's Hall on Thursday night, the 23rd Feb., to hear "Elijah" once more given by the Sacred Harmonic Society. The performance of this old favourite among oratorios was in all respects satisfactory, the choruses being taken with spirit and precision, and Madame Patey and Mr. Lloyd being in particularly fine voice.

On Friday, the 24th Feb., Herr Bonawitz gave the fifth of his series of six historical recitals on organ, harpsichord, and pianoforte, at the Portman Rooms; commencing with a dismal organ composition by Conrad Paumann, 1410-1473, that will probably be permitted to return unregretted to the merited oblivion whence it has been disinterred. A relic of A. de Cabecon, 1500-1566, with some definite contrapuntal effects, was more deserving of notice; but the exceedingly poor specimen of an organ that was at Herr Bonawitz's disposal, made a pleasing reproduction of these quaint old works quite impossible. On the other hand, Herr Bonawitz displayed the almost forgotten capabilities of an old two-manual harpsichord to great advantage. For accompanying voices, this instrument, with its thin orchestral tone would be really valuable; and it would be a public benefit if it could be reintroduced for the practising of the many would-be players that persist in torturing their neighbours' ears with strumming on noisy modern pianofortes.

TOLLINGTON PARK.—The New Court Choral Society gave very good renderings of Rossini's "Stabat Mater" and Cowen's "Rose Maiden," on Friday evening, February 24th, the soloists being Madame Clara West, Miss Rose Dafforne, Mr. E. Bryant, and Mr. W. G. Forington. All went off well; but perhaps the gem of the performance was the duet "Quis est homo," which evoked hearty and prolonged applause. The accompanist was Miss A. Dearden; conductor, Mr. T. Bound. There was a full room, notwithstanding the severity of the weather.

The Strolling Players gave the 2nd concert of their sixth season on Saturday evening last, at St. James's Hall, to a large and

friendly audience. The *pièce de résistance* was a symphony in F, by Gouvy, which was announced as being played for the first time in England. It would, perhaps, have been no great loss had the work been allowed to remain in obscurity, for its melody is trivial, and at times savours strongly of Offenbach. Of the four movements the *andante con moto* is perhaps the best, the themes being broader and the treatment more dignified than in the other three. The principal remaining items of a very long programme were Beethoven's overture to "Fidelio," Massenet's "Scènes pittoresques," and Handel's "Arioso," for violin, harp, and organ, the violin part being well played by Mr. H. M. Morris. The principal defect of the orchestra is the quality of the strings, which is very poor, but the members (including several ladies) play with care, and with better instruments, better results would, no doubt, be obtained. Miss Effie Clements and Miss Eleanor Rees obtained marked favour for their vocal selections, and Herr Pollitzer, in the absence from England of the hon. conductor, Mr. Norfolk Megone, conducted.

PRINCESS'S THEATRE.

Ingenious advertisement and the reputation obtained in England by a clever Australian story, were the means of arousing some interest in the recent production at the Princess's of a play founded upon it, entitled "The Mystery of a Hansom Cab," and have probably borne no small part in the crowded state of the house during the past week. Of the piece itself little more need be said than that it emphasises once again a lesson of which several illustrations have lately been afforded, viz., that successful novels, especially those of the conundrum kind, seldom make good plays, for the simple reason that, owing to the conceived exigencies of dramatic construction, the answer has to be given first and the conundrum propounded afterwards. A detective story like this, or the Leavenworth case, or several others of the same class, when the incidents are viewed through the wrong end of a telescope, can only be saved from utter dullness by some merits over and above the interest to be derived from an inverted plot—such as well-contrived situations, smart dialogue, or clever touches of character, all which qualities are conspicuously absent in the present instance. Not that we are disposed to accept without reserve what is generally received as a cardinal rule of dramatic construction, that no secret should ever be kept from an audience. The element of surprise, of suddenness, has at any rate served the purpose of some of the most experienced dramatists of modern times for producing powerful effects; and even the favourite instance cited so often on behalf of this restriction—the screen scene in the "School for Scandal"—may, perhaps, be considered in two ways. Certainly the audience are all the time aware that Lady Teazle is behind the screen; but do they know that Charles Surface is going to throw it down? In Sardou's "Nos intimes," too, a dexterously enough constructed piece, the whole hinges upon the careful guarding of a secret from the spectators till the very end. The interpreters made the best of the small opportunities afforded them. Miss Grace Hawthorne was sympathetic and interesting as Sal Rawlins. That excellent actor, Mr. Fernandez, in an exceptionally weak heavy father's part, was constrained to disguise not only his features but his talents. Mr. J. H. Barnes enlisted sympathy as a good-natured Irishman, and Miss Eva Sothorn was throughout engaging and natural. The comic business, much of which had little relevancy to the story, was well fulfilled by Miss Drummond and Miss Cicely Richards; and Mr. Frank Wright and Mr. Ernst Leicester made excellent stage detectives.

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Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert.....Crystal Palace. 3
Popular ConcertSt. James's Hall. 3

MONDAY, 5.

Popular ConcertSt. James's Hall. 8.30

TUESDAY, 6.

Mr. Malcolm Lawson's Concert Queen's Gate Hall. 8
London Symphony ConcertSt. James's Hall. 8.30
Chamber MusicPrinces' Hall 8.30

WEDNESDAY, 7.

Ballad ConcertSt. James's Hall.

THURSDAY, MARCH 8.

Herr Max SchraitzenholzSteinway Hall. 3
Miss LowKensington Town Hall. 8

FOREIGN.

BERLIN, Feb. 24.—Von Bülow has arranged to add a fifth Beethoven evening to the series he gave last year. The programme will include the Sonatas F minor, op. 2; D major, op. 10; B flat major, op. 25; A flat major, op. 29; F major, op. 54; E minor, op. 92; besides the Kondo in G, op. 51, No. 2. and the Andante favori in F. At the Philharmonic Concert conducted by him a few days ago, Bazzini's overture to "King Lear" was played, and made an excellent impression. Fjülein Kleberg has returned here, and continues to excite great admiration. Much interest was aroused in the Tchaikowsky concert. The Russian composer takes, and deserves to take, high rank among modern musicians. The programme included the following works:—Symphonic poem "Romeo and Juliet," First Pianoforte Concerto (played by Herr Siloti), Prelude and Fugue out of orchestral suite, Andante from string quartet, songs, and overture "1812." The band worked well to give effect to these masterly compositions, Tchaikowsky conducting with firmness and dignity. The beautiful songs were well sung by Fjülein Aline Friede. The Wagner memorial celebration by the united Berlin and Potsdam Wagner Society was allowed by the Emperor to take place in the Royal Opera House. The selection of music was directed by Herr Schröder, and included a poor rendering of the Symphony in C, the "Parsifal" Introduction, and a large excerpt from the "Götterdämmerung," in which the "Trauermarsch" was especially well played. The "Kaisermarsch" evoked loud demonstrations from the audience, who thereby testified their loyalty and their gratitude to the Emperor.

PROVINCIAL.

BRADFORD.—On the 17th ult. Mr. Hallé paid another flying visit to the town, his band and the chorus usually engaged for the full-dress subscription concerts giving another of these. The Verdi "Requiem" was the *pièce de résistance*, and was not a flawless performance, probably because the singers were not quite at home with their conductor, Mr. Hallé, taking them over from Dr. Bridge's (Chester) coaching, and then the two doctors apparently differing on sundry points, as might naturally be expected where a conductor has not his own choir-master. There was, nevertheless, some fine singing during the night, notably in the Sixty-third Psalm, Mendelssohn's music showing off the choir rarely. The "Reformation" symphony, and the "Festival" overture were the other works of the night. In the Requiem Miss Annie Marriot, Madame de Fonblanque, Mr. Lloyd, and Mr. Gilbert Campbell were a fine quartet, singing with almost uniform accuracy, and admirable spirit. The anticipated resignation of the Festival Choral Society conductor, to which reference has been made, happily did not assume concrete form, the committee probably inducing him not to give it formal shape. This is very pleasing at the present juncture, and will give the Society time to pull itself together for a crisis in its affairs, which cannot be long staved off. Mr. F. S. Sewell, formerly of Bradford, and now at the Royal College of Music, has declined a lucrative post as organist at the Cape. Miss Emily Skinner and Mr. Charles Ould took a prominent part in a concert of English music here on Tuesday. A partita by C. H. H. Parry, trios by G. Onslow and C. E. Hornslev (the latter a well known work), and Dr. Stanford's cello sonata in A, were the principal pieces. The lady also gave an admirable romance by Joachim and Spohr's barcarolle. A gavotte by Dr. Aore was Mr. Ould's solo. The pianist (and *entrepreneur*) Mr. S. Midgley, took a rôle part in the performances, and a Miss Lummett, with a very powerful contralto voice, gave songs.

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